. l: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

sables is of larger caliber than the one used for squirrels. Oftentimes the Kamchadal shoot sables with shot. If the animal runs into a hole, the hunter sets a nettle-thread net near the entrance, and drives it out either with the help of a dog, which digs the hole open, or by means of smoke. In our Koryak collection there is a sable-trap with sinew spring from the Opuka River. It is one-third the size of similar traps used for catching wolves. In Kamchatka a dead-fall is set for sables. Sable-hunting is a most difficult pursuit, because the animal is very quick and cleverly escapes its pursuers. It vanishes in the snow, and makes passages under it; it conceals itself under stones, dry boughs, and roots of trees, and leaps from tree to tree, making it difficult to take good aim at it.

The gray wolf (*Canis lupus* Linn.) inhabits the tundra. It is hunted mainly by the Reindeer Koryak, who have to protect their herds against its ravages. Besides, wolf's fur is considered handsome, and is used for manufacturing caps, mittens, collars, and trimmings of clothing and foot-wear. Part ot the wolf-skins are exported. In 1899 one hundred and twenty were taken out of the Gishiga district. The Koryak hunt for wolves in the same manner as do the Chukchee.[1]

Only a few skins of ermine (*Putorius ermineus* Linn.) are exported, and it seems probable that the Koryak do not hunt it much. It would also seem that this animal is not common in the Koryak territory.[2] Ermine is hunted by the Russians and by the Maritime Koryak, who set near their store-houses traps based on the principle of the self-acting bow, in which the animals are strangled.[3] The Koryak have undoubtedly borrowed this device from the Russians. In Siberia it is specially favored by the Yakut, who employ it for all small animals, and I think it is a Yakut invention.

The otter *(Lutra vulgaris)* and wolverene *(Gulo borealis)* are rarely met with, and are therefore merely casually hunted. Formerly the skins of both of these animals were used for trimming festive garments. That of the wolverene served for adorning the finest clothes among the Koryak as well as among the Kamchadal and Chukchee. Even now wolverene-skins obtained by local hunters are not exported from the extreme northeast of Siberia, but they are imported by merchants as one of the most attractive articles of barter. At present the Chukchee are the principal consumers of wolverene-skins, and the wolverenes killed by the Kamchadal are also exported by merchants to the Chukchee.

Bird-Hunting. — Birds of passage, like ducks, geese, and swans, were formerly shot with bow and arrows, but are now shot with rifles. However,

[1] Compare Bogoras, The Chukchee, Vol. VII of this series, pp. 137, 139. On the wolf festival see Part I, p. 89.

[2] In 1899, 124 skins were exported *via* Gishiga, while from the Kolyma district 6000 ermine-skins were exported *via* Valtetsk.

[3] See Jochelson, Sketch of the Hunting, etc., Fig. 8, *a*, *b*, p. 17; Bogoras, The Chukchee, Vol. VII of this series, Fig. 52, p. 143.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

281 trimming there is inserted a strip of reindeer-skin about four or five inches
291 wide, and of a color different from that of the whole coat. If the coat is
made of dark skins, the inserted strip is of light or mottled color, and *vice*
171 *versâ*. The Chukchee woman's coat is generally shorter than that of the Koryak. Under the coat of the Chukchee woman the lower part of the trousers is visible, but rarely under that of the Koryak woman. Among the Chukchee, coats are seldom provided with hoods, while among the Koryak all the women's coats and many of the men's travelling-coats, are furnished with hoods. Funeral clothing is never made without hoods.[1] The women of the Maritime Koryak use almost no caps at all, contenting themselves with throwing their hoods over their heads. The women of the Reindeer Koryak go without caps,[2] not only about the house, but even to the herd.

The travelling-coat of men for winter (la′xlan-ı′ sän) is double, consisting of two fur shirts so adjusted that one is inside the other, and they are put on and taken off together. The inner shirt has the hair toward the body; the outer, outward. The two shirts are not sewed together, so that they are easily taken apart and can be worn separately. The outer one is made of the skins of fawns, preferably of those of mottled color killed late in the fall. Black or dark brown spots on a white or grayish background are considered
291 particularly pretty, but the skins most commonly used have white or grayish spots on a dark or a light-tawny background. White or light-gray skins are
[171] used for funeral clothing only.[3] Russian settlers and Russianized natives prefer black or dark-tawny reindeer-skins. In certain localities this taste is developing also among the Koryak. Thus the Koryak who are engaged in trade, and rich reindeer-breeders, wear outer coats of dark skins. The inner coat is usually made of skins of younger fawns, from one to three months old, so that the double coat may not be too thick and hinder movement. Besides, the tender fur of young fawns is more pleasant to wear next to the body than the thicker hair of the older fawns. The Koryak wear fur clothing next to the body. Excepting those entirely Russianized, very few Koryak wear chintz or calico shirts under the fur clothing. These are worn without change until they fall to pieces.[4]

291 Women rarely wear a double winter coat, as they put the coat on over
281 the double fur combination-suit which will be described later on. For the
294 most part, women wear the single coat, fur inward. The skin side, well

[1] See Part I, pp. 106, 108.

[2] It is interesting to note here Turner's statement that the Eskimo of Hudson Bay "do not wear caps, the hood of the frocks being the only head-covering" (see Turner, p. 209).

[3] See Part I, p. 105. According to Murdoch (p. 109), the Eskimo of Point Barrow value the skins of the white Siberian domestic reindeer highly "for full-dress jackets." But the Koryak do not wear clothing of white skins.

[4] Like the Russian settlers, the Koryak of Russianized villages wear chintz shirts, flannel blouses, or knit jackets under their fur coats. I saw some Maritime Koryak wearing American knit sweaters or coats purchased from the American whalers. A very comical figure indeed was presented by a Koryak clad in trousers and boots of reindeer-skins and a cutaway coat of modern stile, which he wore without shirt and vest.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

dressed, is dyed a dark red or tawny hue, and adorned with pendants, stripes, and square patches of white skin, and with glass-bead embroideries.[1]

To the breast of the outer coat with attached hood, and near the collar, a fur flap made of the skin of reindeer-legs is sewed (see Fig. 116). This flap serves to protect the face from cold winds. In the funeral coat this flap is used for covering the face of the deceased.

Fig. 116 (5/17). Woman's Coat.

At home, or when working near the house, the Koryak men, even in the cold of winter, ordinarily wear a single fur shirt with the fur side either in or out. A coat worn with the flesh side next the body has the advantage that the hairless skin does not afford nesting-place for insects; but, on the other hand, it is easily soaked by perspiration, and hardens when it dries again. The single coat is shorter than the double one, and has no hood. The neck is wide enough to allow the head to pass through freely. It has a hem of skin, through which a nettle cord or leather strap is passed for tightening the collar. The ends of the cord are tied in front. To the necks of most single shirts a collar of black dog-fur is sewed. These collars are of varying width. I saw particularly wide dog-fur collars among the Reindeer Koryak of the Taigonos Peninsula (see Plate XI, Fig. 1). The fur of white dogs is used only for trimming funeral clothing.

Woman's Winter Combination-Suit. — It has been stated before that women do not wear fur shirts next to the skin. Under the shirt they wear a fur suit similar in cut to the modern combination underwear for women. Such fur suits are worn in Siberia by the women of the Chukchee, Asiatic Eskimo,[2] and Koryak, and, according to a statement of Nelson, by the Eskimo women on Diomede and St. Lawrence Islands.[3] In former times all the Kamchadal women also wore such suits.[4] The Koryak call this suit ña'u-kei ("woman's combination") in contrast to the children's combination-suit called kei-kei. The

[1] On the adornment of clothing, see Chapter XI.
[2] See Bogoras, The Chukchee, Vol. VII of this series, p. 244.
[3] Nelson, The Eskimo about Bering Strait, p. 30.
[4] See Steller, I, p. 37; Krasheninnikoff, II, p. 64.

I: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

294 291 281 women's suit consists of a broad bodice joined to wide Turkish trousers which are gathered below the knees (Figs. 117, 118; and Plate XXXII, Fig. 2). On the chest and back the bodice has a deep cut into which the woman steps when putting on the suit. The sleeves are very wide, both at the shoulders and wrists, so that the hand can be taken out without any difficulty, which must be done when the woman wants to let down or take off the garment. A double combination-suit for women, for use in winter, is made of fawn-skins similar to those used in the man's double winter coat. A single, outer combination-suit is shown in Fig. 118; and an inner combination-suit, with hair side in, is represented in Fig. 119. Below the knees, where the trousers of the combination-suit are drawn in, the edges are trimmed with a leather hem, through which a cord runs for tightening the trousers and for tying them over the legs of the boots. The combination-suit of the Koryak woman is more carefully made, and of lighter weight, than that of the Chukchee woman, and thus does not render movement quite so difficult. The suit of the Chukchee woman represents a huge skin sack with four appendages for the hands and feet. The ornamentation of the suit is also prettier than it is among the Chukchee. The lower portions of the sleeves and trouser-legs are often sewed together of alternate white and dark vertical stripes of fur from reindeer-legs. The lower parts of the sleeves often consist of black and white fur checks made of pieces of fur from reindeer-legs. Women's funeral combination-suits are trimmed with particular care, and are very handsome (see Part I, Fig. 52, p. 108). The Reindeer Koryak women, however, do not trim their clothing with equal care. Plate XXXII, Fig. 2, represents a wealthy Reindeer Koryak woman from the Taigonos Peninsula, dressed in a combination-suit. She wears this suit over a chintz shirt, and not next to her skin.

Fig. 117 ($\frac{1}{11}$). Woman's Combination-Suit.

[531]

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

The slit of the bodice, and the borders of the sleeves, are trimmed with strips of dog or wolf skin or with some other long-haired fur (see Fig. 117). Old women also cover the neck with a boa of squirrel-tails, which they acquire from the Tungus, or with a woollen scarf bought of the Russians.

While the Chuckchee women wear no upper garments when near the house, and when working near the fire or at the hearth bare the right arm or the entire bust to be free in their motions, the Koryak women are ashamed of being seen in the combination-suit alone in the presence of strangers. Not

Fig. 118 ($\frac{1}{15}$). Woman's Combination-Suit.

Fig. 119 ($\frac{1}{15}$). Woman's Combination-Suit.

one woman of the Maritime Koryak consented to pose in front of the camera dressed in a combination-suit only. My wife succeeded in inducing a little orphan-girl of eleven or twelve in the village of Kamenskoye to have her photograph taken without her coat; but suddenly she refused because her uncle said that she ought not to do so. Among the Reindeer Koryak also the girls refused to be photographed without a coat, but the women did not present difficulties. Generally Reindeer Koryak women take their coats off in the inner tent only. On the Palpal, where the Koryak come in contact with the Chukchee, the women of the Reindeer Koryak, like the Chukchee women, wear nothing but the combination-suit near the house. Krasheninnikoff[1] says that the Kamchadal women of his time at home wore the

[1] See Krasheninnikoff, II, p. 64. At present most of the Kamchadal dress just like the local Russian settlers.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

sitting down, they fold the sleeves over their knees. In the Koryak villages or camps, women may often be seen sitting down in this fashion and keeping up their conversation with their companions or with the men. The coat-skirts touch the ground, and give to the women who are thus sitting down an entirely careless and easy appearance. When rising, they re-adjust their suits almost unnoticeably to an observer.

While travelling, wealthy Koryak wear over the fur coat a wide shirt with a hood of plain curried or smoked reindeer-skin or of flannel or chintz. The outer shirt protects from the wind and preserves the fur clothing from snow, which, on melting, would soak into the hair and cause it to fall off. An overcoat of gaudy chintz, flannel, or other imported goods, has now become an article of smart dress. For overcoats the wealthy reindeer-breeders buy imported red broadcloth at high prices. Thus a yard of the coarsest red broadcloth frequently brings one cross-fox in exchange.

Fig. 120 represents a coat made of reindeer-skins, in the style of a jacket with an opening in front. It was purchased by me from the Reindeer Koryak on the Taigonos Peninsula. Coats of this pattern are found in other places as well, though very rarely, and seem to be an imitation of the Russian style. They differ from the Tungus coats in that the lapels come together, while in the Tungus coats they are cut like those of a cutaway coat.

Men's Winter Trousers. — The winter trousers are double, like the coat (Fig. 121). The outer ones are made of shaggy skins of older fawns. The trousers have no belt. Along the top edge a hem of skin is sewed on, through which a string passes for drawing them tight. In front they cover only the lower part of the abdomen, about the groins; in the back they are cut a little higher, and reach to the upper rim of the pelvis. The trousers have a tendency to slip down, and a Koryak may often be seen raising his trousers with a movement of the hand along the coat. There is no slit in front for voiding urine. There is no need of such a slit, because the border of the trousers comes very low down on the abdomen. In front, where the draw-string is pulled tight, a flap of skin is either pulled up underneath it, above the upper border of the trousers, or it is turned in over the draw-string to keep it from cutting the abdomen. Men's trousers are quite tight-fitting. Narrowing down, they reach a little below the calves, and are drawn together about the legs with draw-strings, just as they are around the waist. The legs of the fur boots are tied over the trousers. The Reindeer Koryak, especially on the Palpal, wear wide winter trousers cut like those of the Chukchee, which reach down to a little above the ankles, and are tied over the short-legged shoes.

Fig. 122 represents a man's winter trousers, with boots sewed on. Such trousers are rarely met with, and are either imitations of a foreign type or relics of an older fashion. Among the Yukaghir may be found boots with

1: Jochelson E-5 (1900-01) 1908 R94 Koryak R94

294 long legs, reaching up to the thighs, where they are tied or buttoned on to
291 short loin-breeches. Nelson says that the lower garments of the women of
241 the Alaskan Eskimo are boots and trousers combined,[1] while Murdoch says of the Eskimo of Point Barrow that women's trousers are combined with boots, and that at times even men wear such trousers.[2]

Winter Foot-Gear. — Most of the winter foot gear consists of fur boots

Fig. 122. Man's Winter Trousers, with Attached Boots.

Fig. 123, *a* (1/12), Man's Short Boots; *b*, Woman's Long Boots.

(pla'kit) and stockings reaching up to the knees. The boots are usually made of the skin of the reindeer-leg. Its fur is short, glossy, and of greater durability than the fur of other parts of the reindeer. Men's boots are either short (Fig. 123, *a*), reaching a little above the ankle, or they have legs extending up to the knee (see Plate XXXV, Fig. 2). Both styles have

[1] Nelson, p. 30. [2] Murdoch, p. 126.

1: Jochelson E-5 (1900-01) 1908 R74 Koryak R74

above the heel, on both sides of the boot behind the ankle, two small leather straps sewed on, with which the boots are drawn tight around the foot near the ankle. The upper edges of low boots are tucked under the trousers, which are pulled over them (see above, p. 593); while the legs of high boots are put over the trousers and drawn tight around the leg, above the calf, either by means of two small leather straps sewed to both sides of the boot-leg near the edge, or by means of draw-strings passing through a hem of leather sewed to the border of the boot-leg. Boots with high tops are the more common style, as may be seen from the plates in this book which represent the Koryak and their clothing. It is curious that low boots are always used for men's funeral clothing (see Part i, Fig. 47, p. 106). This suggests that the low boots represent the older style.

The soles are made of thong-seal hide or of walrus-hide split in two. To the low winter boots (ju'lu-pla'kit) are often attached shaggy soles, which are sewed together of pieces of the strong skin covering the feet of the reindeer, between the hoofs and the dew-claws, which part is covered with strong, thick, and long hair. A sole like this keeps the foot warm, is soft to walk on, and its hair is so strong that it does not wear off readily with walking. Besides, boots equipped with shaggy soles do not slip on the smooth ice. Sometimes the skin of bear-paws is employed for this purpose.

The winter foot-wear of the Koryak is made so large that the thick fur stocking lies in it easily without pinching the foot. For the same purpose the sole is turned up all round the foot; and the toe of both boot and stocking is made wide and semicircular, to give the toes freedom of movement. The sole is sewed on with sinew-thread, usually to a strip of skin inserted between vamp and sole. This strip is from a finger and a half to two fingers wide, of bright color, and serves partly as an ornament, and partly to reduce the slant of the sides (see Fig. 123). Other ornaments of fur boots consist of inserted stripes of white-colored fur or red broadcloth, and of tufts of the fur of new-born seals dyed red. Women's boots are adorned more often than those of men. Women's funeral boots are elaborately ornamented.[1] Men's funeral boots[2] (vi'a-pla'kit), like other parts of the funeral costume, are of white color, and made of the skin from the legs of white deer. In these white boots the ornaments are made of inserted stripes of dark-colored skin in the form of chevrons. Women's dancing-boots[3] for the whale festival and for other festivals are ornamented with rows of triangles made of white leather, and with embroideries of colored silk.[4]

Women's winter boots are distinguished from men's high-topped boots, besides in their ornamentation, also in that their legs are wider, and made, not of the skins of reindeer-legs, but of the shaggy fur of autumn fawns, the

[1] See Part ii, Fig. 53, p. 109.
[2] Ibid., Fig. 47, 4, p. 68.
[3] Ibid., Fig. 47, p. 106.
[4] See Chapter XI.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

hair of which is cut short. Hence the legs of women appear very stout about their calves, between the lower and upper strings with which the boots are tied. A woman's winter boot, with fur stockings inside, the legs of the boot ornamented with inserted parallel lines of white fur, is shown in Fig. 123, *b*.

Stockings are made of the skins of large fawns, and are worn with the hair side in. With the boots, the stockings form a double foot-wear, just as two fur shirts compose a double coat, and are mostly put on and pulled off together. For the night, however, stockings which have been worn during the day are taken out of the boots, turned inside out, and hung over the hearth or out of doors to dry. The skin for stockings is dressed soft, and the flesh side is painted cinnamon-color.[1] Stockings are made large, with a wide semicircular toe, like the boots, into which they fit snugly. The cut of a fur stocking differs from that of a fur boot in that there is no stripe inserted between the sole and the vamp. A small leather strap is sewed to the upper end of each stocking. These are tied together when the stockings are hung up to dry. Before the stocking is put into the boot, dry grass, of which a supply is always kept on hand, is put in. The grass lining adds to the softness of the fur foot-wear, and protects the foot against injuries. The grass lining must be changed often to keep it dry and soft.

When traveling in very cold weather, or sleeping over night under the open sky, short hare-skin socks are often worn inside the stockings. I also had occasion to see some of my Maritime Koryak drivers, when sleeping at night on the snow by the camp-fire, put on over their travelling-boots huge galoches made of the winter skins of reindeer. They would then put a long double fur shirt over the short one, draw hands and head within the shirt, and lie down on the snow, head to the fire. These large boots are evidently a Russian invention lately adopted by the Koryak. In general, the Koryak are not particularly careful to protect themselves against the cold when sleeping out of doors. Not infrequently herdsmen pass cold nights wearing only a single coat, with belt. The stockings for short boots of men are also short.

Winter Cap and Mittens. — The winter cap (la'xlan pe'nken) is double, and made of the fur of reindeer-fawns. The inner lining is the fur of a new-born fawn or of one a month old. The outer cap is often made of dog or wolf paws. In front and at the back it is trimmed with a strip of shaggy dog or wolf fur. Costly caps are trimmed with wolverene-fur all round. The top of the cap is rounded. It has the shape of an old woman's sweeping-cap (Fig. 124). In front the fur trimming protects the fore-head; at the back the cap covers the occiput and neck. A rather long leather strap, the ends of which are sewed to the lower edges of the cap, is twisted once under the chin (Fig. 124, *a*; and Plate XXXII, Fig. 1), and the end loop is turned back

[1] See Chapter X.

1: Jochelson E-5 (1900-01) 1908 R44 Koryak R44

over the crown of the head to hold the cap down. When a Koryak feels too warm, he throws his cap back, and it dangles down from the loop which passes around his neck. A warm cap like the one here described is worn with a hoodless coat. A cap with light trimming is worn with the coat with a large fur hood. Herdsmen who have to run after the herd wear hoodless coats and light caps They usually put on the outer coat only for the night.

Women very rarely wear caps. Maritime Koryak women, when going out of doors in winter, throw the hood of the coat over the head. Only the Reindeer Koryak women, while wandering from camp to camp, wear a cap under the hood. Its shape does not differ from that of the men's cap. Women's funeral costumes have no caps, — a fact which shows that in former times the Koryak women did not wear caps.

a *b*

Fig. 124, *a* ($\frac{1}{5}\frac{1}{1}\frac{1}{2}$), *b* ($\frac{1}{5}\frac{1}{1}\frac{1}{3}$). Winter Caps.

The Koryak fur cap is prettier and more neatly made than the Chukchee cap. Besides the pretty trimmings, it has inserted in the crown, and at the place which covers the occiput ornaments made of alternate stripes of black and white skin from the legs of reindeer-fawns, or lozenge patterns. Behind, long tassels of seal-pup skin, dyed red, are sewed on; and on the sides, circles are embroidered with glass beads of various colors. To the crown of the cap are often stitched two pieces of fur or leather, which project upwards like the ears of a fox. Some caps are not rounded in shape at the crown, but have angular projections at the sides (Fig. 124, *a*). The man's funeral cap has the shape of a round decorated skull-cap with ear-flaps stitched on, and an embroidered leather-strap[1] with which to tie it under the chin.

[1] See Part I, Fig. 48, p. 107.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Men who drive dog or reindeer teams, and who watch herds in winter, wear mittens made of the skin of reindeer-legs. The hair of the skin of the reindeer-leg is short, thick, and shiny. It does not readily wear out or fall off from dampness. Further, these mittens are light and exceedingly soft when well dressed, so that they are not in the way when holding the reins and the whips, or doing any other work on the journey. These mittens are not very warm, since they are not usually made of double skin, and have the hair side out. Sometimes they are lined inside with fur of a new-born reindeer-fawn; but young people go without the inner mitten, and do not suffer from cold. Light mittens are also made of the skin from dogs' legs. Women usually wear warmer double mittens, with shaggy trimming of dog, wolf, or fox fur, about the wrist. The outside mittens are made of the dressed skins of reindeer-fawns; the inside mittens, of the fur of new-born fawns. Mittens made of the fur of wolf-paws on the outside, and lined with the fur of young fawns, are regarded as warm and pretty.

SUMMER CLOTHING. — In general, summer clothing differs little from winter clothing. Real warm summer days are very few in number. In summer, as well as late in spring and early in autumn, the old worn-out winter clothing is put on, only in single suits. At this season much of the hair has fallen off. Therefore in summer the Koryak present a shabby and unattractive appearance. This is true particularly of the Reindeer Koryak, who do not use special summer clothing while roaming with their herds in the mountainous regions, where it is colder than in the valleys; but the Koryak who live in the valleys and near the mouths of rivers, particularly those of the coast, have special summer clothing for the warmer part of summer.

Summer coat. — The ordinary summer coat (ala'kın-isăn) is a shirt of curried and smoked reindeer-skin, and shirts of this kind are worn by both sexes. Those of women are longer than those of men, and more frequently furnished with hoods. Sometimes a dog-skin collar is attached. The cover of the upper part of the tent which has been exposed to the smoke for a long time is often used as material for such shirts. The skin, after being smoked, is more waterproof than unsmoked skin, and does not harden after rain.

Shirts of unsmoked leather, such as are worn in winter over fur coats,[1] sometimes ornamented by means of wooden stamps (see Fig. 218), are also worn in summer; they are not used in rainy weather, or for fishing and sea-hunting, as dampness hardens them.

During the sea-hunting season, especially in damp and cold weather, the Maritime Koryak wear dog-skin coats, with the hair side in (Fig. 125). A dog-skin shirt is considered a good waterproof garment. Such a shirt rarely has a hood. It is worn mostly by lads in their teens. At home, even in

[1] See p. 593.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

winter, boys wear dog-skin coats (see the elder boy on Plate XXXIII, Fig. 1). Summer clothing of dog-skin is always saturated with fish and seal oil, and is dirty in the extreme.

I have never seen a Koryak wearing a seal-skin coat, which is used by the Eskimo as a waterproof garment. I think that the absence of seal-skin coats for summer wear is due to the insufficient quantity of seal-skins, which are required in great numbers both for the household and for exchange.[1] Likewise I have never seen any clothing made of bird-skins and of seal-intestines, which they say was worn in olden times.

Fig. 125 ($\frac{1}{12}$). Man's Dog-Skin Coat.

In summer and autumn, shirts made of winter reindeer-skins with shorn fur, and others of summer skins of grown reindeer with short new fur, killed just after the shedding of the hair, are also worn. Women wear coats made of such skins, the flesh side out. This side is well dressed, and dyed a cinnamon color, and adorned with strips of white leather, tufts of hair, circles embroidered in appliqué-work, and other embellishments. At home the Maritime Koryak women wear such coats even in winter. Dancing-coats (mʻlau-ʻsăn) are made up in the same way, only they are more elaborately decorated than the ordinary garments.[2] The dancing-coats of men have no hoods.[3]

Summer Trousers and Combination-Suit. — In midsummer, men wear trousers of curried leather (Fig. 126), the pattern of which does not differ from that of the winter trousers; while women wear a combination-suit of leather under their coats. The leather of which both men's and women's summer trousers are made is either ordinary, soft-dressed, or curried and smoked reindeer-skin. The latter is used for waterproof clothing worn during the fishing-season. Waterproof trousers for men, made of seal-skin,

[1] According to Tale 21 (Part I, p. 162), clothing made of seal-skins is regarded by the Koryak as that of poor people. From this it may be inferred that seal-skin clothing was used in olden times, when the reindeer was not domesticated.

[2] See Part I, Fig. 27, p. 68.

[3] Ibid., Plate I, Fig. 1.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

281 291 294

are rarely found. While engaged in sea-hunting, the Maritime Koryak, especially lads, often wear dog-skin trousers. In autumn, and on cold days in midsummer, the Koryak wear old, worn-out, single winter trousers of reindeer-skin with the fur on.

Summer Boots, Caps, Mittens, and Gloves. — Summer foot-wear consists of boots or short shoes alone. In summer, stockings are not worn, and only grass linings are used in boots and shoes. Summer boots or shoes are made of the skin of the legs of reindeer-fawns or dog-pups, of dressed skin of the ringed-seal and of curried leather made of reindeer-skin. Summer and winter boots and shoes are the same in shape; but summer foot-wear is smaller than that for winter, because it is worn without the stocking. The soles of all summer foot-wear are made of thong-seal skin or of walrus-skin split in two. Short boots or shoes are worn by men only. The leather straps passing through the lower hems of the trouser-legs are drawn together tight around the upper end of the legs of these short boots. The legs of men's high boots, and generally also those of women, reach up to the knees, and are drawn together with leather straps over the trousers. Waterproof boots are made of ringed-seal skin treated with blubber. Boots made of smoked reindeer-skin do not get wet as quickly as those made of unsmoked skin. Often only the vamps of the boots are made of seal-skin or of smoked leather; and the legs, of ordinary dressed reindeer-skin. Among the Maritime Koryak I found long-legged waterproof boots for men reaching up to the thighs (Fig. 127). The soles are made of thong-seal skin; the vamp and legs, of ringed-seal.

Fig. 126. Man's Summer Trousers.

Fig. 127 ($\frac{1}{11\frac{1}{2}}$). Man's Waterproof Boot.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Women's summer boots, like men's dancing-boots with legs of curried leather, are decorated with pinked stripes of the thin soft white skin of the dog's neck, forming the so-called "tooth-pattern." Sometimes the toes up to the instep are made of the skin of ringed-seal dyed black, while the instep and legs are of reindeer-leather dyed a cinnamon color. The women of the Maritime Koryak wear such boots also in winter, when at home; or they put them on after finishing their out-door work, or while drying their winter boots on returning home from a trip. But such leather foot-wear, for change, is made larger than the summer leather boots, so that they can be put on over the fur stockings.

I have said before, that, even in winter, women rarely wear a cap, but cover their heads with the hood which is attached to the coat. In summer they also go bare-headed, or in stormy weather they throw the hood of the summer coat over the head. Nowadays many women tie a kerchief on their head in summer, as is customary among Russian women (see Plate XXX, Fig. 2).

Men's summer caps are made either of fawn-skins or of the dressed skin of ringed-seal, with the hair on (Fig. 128). The latter material is used chiefly by the Maritime Koryak.

Fig. 128 (ɣiʃʃa). Man's Summer Cap.

Summer mittens are made of curried reindeer-skin, or of the dressed skin of ringed-seal, or of spotted seal. During the sea-hunting season the Maritime Koryak wear mittens of dog-skin.

The Koryak very rarely wear gloves, which, to judge by the pattern, have been adopted from the neighboring Tungus tribes. The back and the palm of each glove are cut from the same pattern. These parts are placed one upon the other, and the edges, and also the sides of the hand and fingers, stitched together with sinew-thread. The thumb is cut separately, and consists, like the rest of the glove, of two halves of the same shape. It is inserted in an opening left in the glove under the index-finger.

CHILDREN'S CLOTHING. — Clothing for children up to the age of five or six, and sometimes that of children even a little older, consists, like the women's underwear, of a combination-suit, called kei-kei or maʃāɪ-kei ("bifurcated kei"). The children's combination-suit differs from that of women in several respects. It often has a hood sewed on. It has a long slit between the two halves of the trousers, and a fur flap (Koryak, māka) stitched on at the back, over the slit. On the inner side of this flap dry moss and powdered rotten wood are placed. The flap is passed up in front between the legs, and the two straps attached to its ends are tied around the waist. The child's excretions are absorbed

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Of bone tools, the following, besides those already mentioned, are still in use: an axe of bone of whale, with which bark is peeled from trees to get gum, and with which sods are cut for covering the walls and roofs of underground houses;[1] a marline-spike (Fig. 151), which is indispensable on account of the extended use of lashings; bone combs[2] for combing sacrificial grass; and plant-stems for technical purposes. In the absence of iron, toggles and swivels for the dog-harness are made even now of bone or antler. For

Fig. 150, *a* ($\frac{11}{12}$). Bone Needle (length, 4 cm.); *b* ($\frac{11}{12}$), Bone Implement of Unknown Use (length, 13.5 cm.); *c* ($\frac{11}{12}$), Bone Ear-Ornaments (length, 2.5 cm.).

Fig. 151 ($\frac{11}{12}$). Marline-Spike. Greatest length, 17 cm.

making bone swivels, a ring made of the bone of a mountain-sheep is placed in boiling water, in which it expands and softens. Through this is passed the small head of a bolt, usually cut out of a walrus-tusk. After drying, the ring contracts around the body of the bolt, and the head cannot come out. Finally may be mentioned the Koryak bone-scraper described by Bogoras.[3]

Woman's Tailor-Work. — All the clothing is made by women. The sewing for each family is done by the adult women, but girls from the age of twelve or thirteen on assist their grown-up relatives. Among the tailor's tools, the woman's knife has already been described.[4] Next, the needle and cutting-board should be mentioned. At present only imported steel needles are used. For sewing heavy skin clothing, only long thick needles are used. Special preference is given by the women to sailor's needles, with which they can pierce more easily than with round needles the thick skins used in winter for the inner sleeping-tents and the large outer tents. The cutting-boards are made in different sizes. For the most part, they are plain alder, poplar,

[1] It is curious to note that the bone axes that I have seen were mounted on a wooden handle, with the edge of the blade parallel to the handle, like iron axes, and not like adzes, as was formerly done. Thus, in the epoch of the transition from stone to metal is found not only the tendency to give metal tools the shape of tools of stone or bone, but also the contrary tendency to adopt for bone or stone tools the forms of imported iron tools.

[2] See Part I, Fig. 42, p. 97.

[3] See Bogoras, The Chukchee, Vol. VII of this series, Fig. 147, p. 219.

[4] See p. 621.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

or larch boards, about half a metre long and 15–20 cm. in width, planed off with an adze. On the reverse side, figures representing human beings and animals, and other ornaments, are carved out with a knife.[1] The small pieces of white and black fur for making up patterns on clothing and rugs are cut on small ornamented boards with a wide notch in the middle, on which are wound the embroidered fur strips for trimming coats.[2]

Fig. 152 represents an ornamented double wooden trinket-box with a connecting hollow bar around which embroidered fur strips are wound. The two small boxes serve for holding needle-cases, thimbles, slittingtool, patterns, and other trifles. The wooden lids are fastened to the outer sides of the boxes with leather strips instead of hinges. They are closed by a sinew-thread which passes from one lid to the other through the hollow bridge connecting the two boxes.

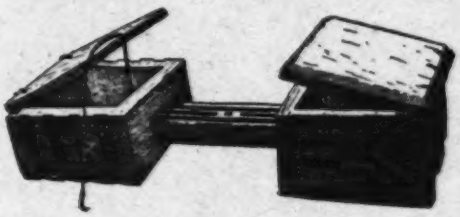


Fig. 152 ($\frac{1}{11}$). Carved Trinket-Box. Length 30.3 cm.

Thread is still made of reindeer-sinew. For sewing-purposes the thin threads of the dorsal sinews are used, while the thick sinews taken from the legs serve to make ropes for netting and for basket-weaving. The sinew is pounded with a stone hammer on a stone table, and combed like flax with a bone comb; then threads or ropes of the desired thickness are twisted out of the thin fibre thus obtained.

Plate XXXVII shows women of the Maritime Koryak sitting sewing and cutting by the dim light of an oil lamp. On the right side a boy is sitting on the log which separates the sleeping-space from the middle of the house; a girl with her sewing, and a woman with a child, are sitting behind the log, on skins, under the raised cover of the sleeping-tent. On the left are seated a girl, and a woman with a cutting-board. Above are hanging clothes, foot-wear, and a fur rug. The sewing of reindeer-skin rugs will be described later on.[3]

Dyes. — The Koryak use a variety of dyes for dyeing skins, animal hair or fur for ornaments, and thread for weaving bags and baskets. For black or dark dyes they employ sea-mud, a decoction of swamp-moss and pounded coal mixed with fish-glue, or a decoction of berries of *Empetrum nigrum* with burned grass of *Elymus mollis*. With the first two is dyed the bark of the willow-herb (*Epilobium angustifolium*), of which bags are woven. Previous to being twisted into thread, this bark is soaked in sea-mud gathered on the coast after high tide, or in a hot decoction of swamp-moss.

[1] See Fig. 194. [2] See Fig. 196, *a*, *d*. [3] See Chapter XI.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

represents a belt-knife of Koryak make. The blade is ornamented with a zigzag design. The wooden handle is entirely covered with brass, which is decorated by grooves and lines which enclose fields of hachure. We meet the zigzag ornamentation with acute or obtuse angles also in the ornamentation of garments (see, for instance, Figs. 209, 216).

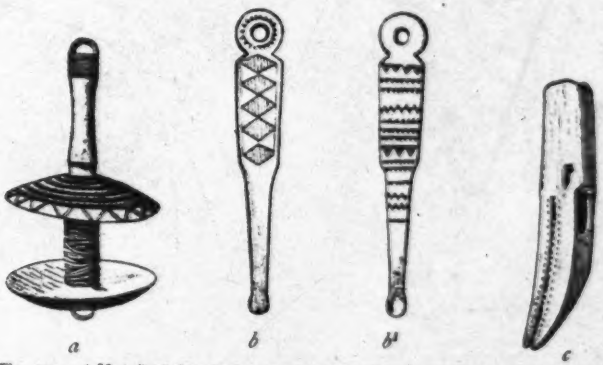
Fig. 190 represents a woman's implement used in the ornamentation of funeral dress. It consists of a common handle made from walrus-tusk, with two flat chisel-edged awls of different widths which turn on pivots. When the smaller awl is required, the larger one is turned aside, and the smaller one is given a vertical position as required in use, and *vice versâ*. The ends of the awls are of iron, but in olden times they were of stone or bone. These tools are used in making slits at uniform intervals in seal-skins painted black.[1] Through the slits thus made are passed narrow strips of leather cut from the skin of a dog's throat. This skin, when finished, is whiter and finer than the finest chamois-skin. In this way, in the middle of the black strip of seal-skin, an ornamental ribbon is formed, in which the black and the white narrow strips or squares succeed one another (see Fig. 197). These strips are used in trimming the coats and other parts of funeral dress. The parallel lines engraved and etched lengthwise on the handle of the implement represent the strips of seal-skin, while the short parallel cross-lines represent the slits made by the awl. The line ornament on the implement may thus be called a textile ornament. The middle of the obverse of the handle, and the whole reverse, are decorated with a herring-bone pattern, with the apex towards the cutting-end. On the reverse of the handle the lateral lines of the herring-bone pattern cover the whole surface. The haft of the wider awl has the ribbon-ornament shown in the illustration, and consisting of alternate squares on three sides; while the design on the reverse face consists of the two diagonals, the four triangles thus formed being filled in by two or three triangles the sides of which are parallel to the diagonals. The reverse of the haft of the narrower awl is decorated with two intercrossing herring-bone designs covering the whole surface, — one with the apex towards the awl, the other with the apex towards the handle, — the middle line of the two being the same. The outer and inner sides of this handle are decorated with a peculiar irregular design, which apparently consists of a chain of rhombi, their obtuse angles adjoining, extending along the haft. In each rhombus an attempt seems to have been made to place another rhombus parallel to the outer one, while some of the intervening outer triangles

Fig. 190 ($\frac{1}{1}\frac{1}{1}\frac{1}{2}$) Slitting-Tool. Length, 9 cm.

[1] This method of ornamentation will be described later on (see p. 679).

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 413 274 are filled in with smaller parallel triangles, and others remain undecorated. The implement was obtained by me in Kuel. The device shown in Fig. 191, *a*, is also made from walrus-tusk, and was obtained in the same place. It is used as a reel for winding embroidered and ornamented strips of skin or fur on its axle. These strips are used for trimming the edges of clothing. The axle and the two bone disks are decorated with dots, circles, and



a *b* *b'* *c*

Fig. 191. *a* ($\frac{7}{10}\frac{8}{2}$). Reel (length, 8.5 cm.); *b* ($\frac{7}{10}\frac{9}{2}$), Ear-Spoon, Obverse and Reverse (length, 7.3 cm.); *c* ($\frac{8}{3}\frac{3}{2}$), Harpoon-Head (length, 10.5 cm.).

chevrons. Fig. 191, *b*, represents a bone ear-spoon collected by Mr. Bogoras in northern Kamchatka. The handle of the spoon is ornamented by a row of rhombi running lengthwise, and touching each other at their angles, inside of which vertical lines are engraved. The rhomboidal ornamentation resembles the engravings on Tlingit neck-ornaments,[1] which contain rhombi without etched lines inside. As we shall see further on, the Koryak women, in decorating their fur rugs, used rhombi to represent ice-floes (see Fig. 238). The reverse side is shown in Fig. 191, *b'*. Here may also be mentioned an engraved harpoon-head (Fig. 191, *c*).

531 276 314 Fig. 192 represents three snuff-boxes of birch-bark, made in Kamenskoye. Those shown in *a* and *c* can be closed with separate wooden covers; the handle of the cover in *c* represents a dog's head. The cover of *b* opens on a pivot made of tin tubes and wire. The engraved ornamentation is almost the same on all the snuff-boxes. It consists principally of dots, triangles, and concentric circles. The circles are somewhat similar to the circle-ornament attached to clothing (see Figs. 224 and 227). The cover on *b* is ornamented with the representation of a conventionalized plant, the veins being made of inlaid wire, while on *c* there is a row of double rhombi on the side.

[1] See Hoffman, Plate IX, Fig. 1.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Figs. 193 and 194 represent specimens of engravings of a pictographic nature. Fig. 193 represents two women's knives.[1] Outlines of running reindeer are engraved on the blades by means of a steel awl. The outlines of the reindeer are somewhat inferior in vividness to the engravings of reindeer figures on ivory made by the Alaskan Eskimo; but allowance should be made for the material (iron) on which the Koryak artist engraved the reindeer. A middle line may be observed on the reindeer in *b*, which is absent in *a*, and consists of a series of minute vertical dashes. This line represents the spinal column.

Fig. 194 represents two cutting-boards[2] used by women in dress-making. The boards contain ornamental engravings on the under side. The patterns for dresses

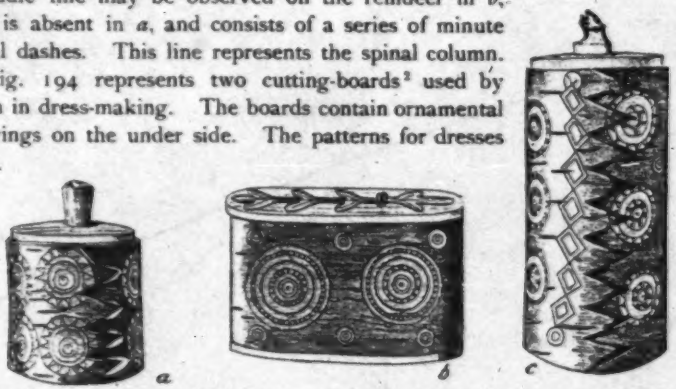


Fig. 192. *a* (1/3), *b* (1/3), *c* (1/3). Birch-Bark Boxes. Height, 6 cm., 7 cm., 14 cm.

are cut on the unornamented side. The boards are engraved by the men (the brothers or betrothed of the women to whom the boards belong), for amusement. The engravings consist of household and hunting-scenes; and the workmanship differs from that of most Eskimo engravings in that the figures of human beings and animals are not merely indicated by lines and by contours, but are cut out intaglio. Moreover, some parts of the figures are frequently made somewhat more prominent than others, after the manner of bas-reliefs, which makes the figure of the animal more vivid than ordinary engraved silhouettes.

Fig. 193. *a* (1/3), *b* (1/3). Knives with Incised Designs. Length, 26 cm., 29 cm.

Both specimens reproduced here were collected on the Palpal from Koryak living on the coast of Bering Sea: *a* was made on the Opuka River; *b*, on the Poqa'č River. In *a* is represented a scene from the life of fisher-

[1] See p. 621.

[2] See p. 627.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

Along the shores of Penshina Bay the ornamentations on cutting-boards frequently consist of figures of steamers or schooners which land from time to time at the settlement. These engravings resemble in every respect those of the Eskimo in their manner of representing schooners and steamers.[1] 532 177

Figs. 195 and 196 represent forms of engravings of foreign origin adopted from the Tungus and other neighbors. Fig. 195, *a–c*, represents

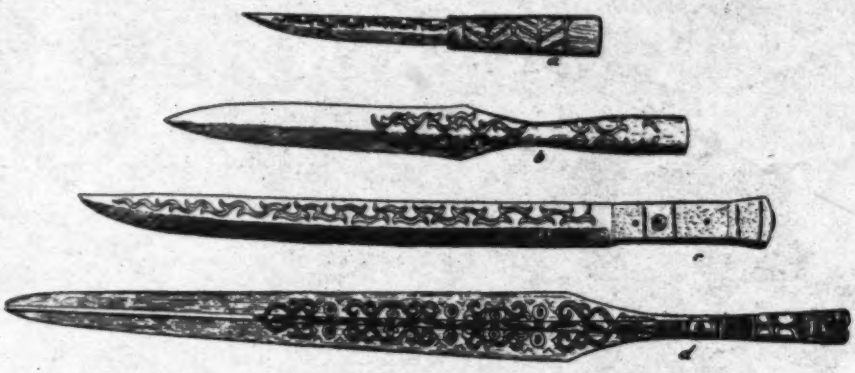


Fig. 195, Knives and Lance-Heads with Engraved Designs. *a* ($\frac{1}{2}\frac{1}{1}\frac{1}{1}\frac{1}{7}$), Koryak Knife (length, 29 cm.); *b* ($\frac{1}{2}\frac{1}{1}\frac{1}{7}$), Koryak Lance-Head (length, 45 cm.); *c* ($\frac{1}{2}\frac{1}{1}\frac{1}{5}$), Koryak Knife (length, 60 cm.); *d* ($\frac{2}{7}\frac{8}{7}\frac{6}{5}$), Lance-Head from the Amur River (length, 75 cm.).

specimens of workmanship of Koryak blacksmiths,[2] with ornaments engraved and with inlaid copper and brass. The art of the blacksmith being of recent origin among the Koryak, their decorations on articles of iron are adopted from other tribes. In my opinion, the ornamentations of the belt-knife (*a*), of the "large knife" (*c*),[3] and of the spear (*b*), shown in Fig. 195, came down to the Koryak from the Amur natives through the medium of the Tungus; and the Amur people, in their turn, adopted them from the Chinese. This ornamentation appears as a simplified conventionalization of the simple and combined cocks, which we see in the Amur spear (Fig. 195, *d*).[4] The ornamentation of the wooden handle of the knife *a*, which is inlaid with tin, is evidently adopted from the Yakut, among whom such knife-handles are often found; and the ornamentation represents, as I was told, in a conventional way, the larch-tree. The short handle of the large knife *c* is made of bone of whale.

The interior part of the ornament of the cutting-board (Fig. 196, *a*) is also of the Amur type. The middle of this board serves for winding embroi- 294 532 177

[1] See Boas, The Central Eskimo, Plate v, Fig. *f*; Hoffman, Figs. 29–31, p. 797. Samples of Koryak cutting-boards with figures of steamers are in the Koryak collection of the American Museum of Natural History in New York.

[2] See p. 611. [3] See pp. 361, 620.

[4] See Laufer, The Decorative Art of the Amur Tribes.

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry4

294 532 177 dered trimmings used for dresses, fur strips for coat-trimming, and other strips for dress-ornamentation. The combination of curved lines in this ornamental engraving is not of Koryak origin; but, instead of the spiral ornament of the Amur tribes, we have here a series of arches, the ends of which meet on one side. The rings with stars on the snuff-box (*c*), were adapted by the artist from a drawing on Russian printed calico. I shall speak more fully of such adaptations further on. It will suffice here to call attention to the perfection of the circles, and the sense of symmetry shown in the outlines of the stars, notwithstanding the fact that the Koryak artists, besides the point of the knife, have no instrument, such as a pair of dividers, for making curved lines.

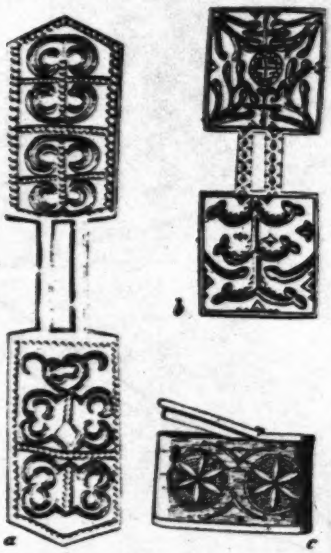


Fig. 196. *a* ($\frac{1}{7}\frac{1}{1}\frac{1}{3}$), *b* ($\frac{1}{1}\frac{1}{1}\frac{1}{3}$), Cutting-Boards (length, 43 cm., 31.5 cm.); *c* ($\frac{1}{2}\frac{1}{1}\frac{1}{2}$), Birch-Bark Box (height, 5.5 cm.).

I could get no explanations as to the fantastic ornamental engravings of Fig. 196, *b*, which are far from being symmetrical; but there is no doubt that we have to do here with mixed elements of primitive geometric ornamentation and conventional plant-forms, possibly the stone-pine.

531 294 Ornamentation of Dress. — In the ornamentation of clothing and fur rugs, we see a combination of different influences, similar to that which we observe in the case of engravings on cutting-boards, boxes, and implements. We find here both the most primitive ornaments — consisting of dots, dashes, and rings — and other geometrical patterns in the shape of triangles, rhombi, and squares. Further, there is a technical style of ornamentation, representing nettings, for instance; animal ornamentation, consisting of a realistic representation of individual animals and human beings, or of groups of them, of a pictographic nature; and, finally, there is the conventionalized plant-ornament. The last kind of ornamentation I consider the latest acquisition adopted from the Russians.

[462] While the carvings and engravings are the art of man, the ornamentation of clothing and rugs is the result of the artistic efforts of woman. The simplest dress-decoration consists in the binding of skin dresses with fur, or in the trimming of fur clothing with fur of a better kind than that of the clothing, or of a different color, and in the use of white, black, and red dyed skin, either with the hair removed or placed flesh side outward, the hair which is on the inside of the coat being shorn.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 217 531 294

Technique of Ornamentation. — The designs on garments are throughout arranged in horizontal or vertical strips, as may be seen in Figs. 216, 217, 225, 227. These strips consist of a series of parallel stripes, each showing a particular design. In all Koryak ornamentation of clothing, these strips are made separately. In making them, they are wound on reels like those illustrated in Figs. 191, *a*, and 196, *a*, *b*. After the strips have been finished, they are sewed together.

The methods of decorating these strips are quite varied. A great many designs are made by a method which may be called "slit-embroidery." This method is applied particularly for making designs consisting of narrow white lines on a black background, the black background being thick black skin, — chiefly the skin of a ringed-seal dressed and dyed black, — and the white being produced by means of prepared thin white skin of the dog's throat and of sinew-thread. A series of narrow slits are made in the black skin which is to be decorated (Fig. 197). A strip of white dog-skin of the same width as the slits is laid under the line of slits, and a small loop of this skin is pushed from underneath up through the slits, where it is caught by a sinew thread, which lies on the surface of the skin, and is passed through the loops, which are then drawn tight. In some cases ($\frac{70}{8021}$), instead of laying the dog-skin under the black skin, the slits are not cut through, but are connected by splitting the skin from one slit to the next slit. In this case the dog-skin is passed right along between the outer and inner layer of the black skin. It is caught in the same way as described before. The principal types of designs made in slit-embroidery are shown in Fig. 198.

Fig. 197. Technique of Slit-Embroidery.

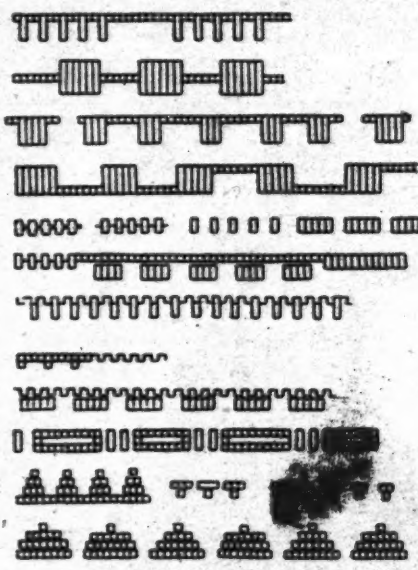


Fig. 198. Slit-Embroidery Designs.

The technique of the slit-embroidery is such that the designs necessarily consist of long connected series of rectangular figures; the white skin which is pulled through the slits forming a series of short parallel lines the ends of which are

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

294
531

connected by the white sinew thread. The width of the rectangles varies considerably, since often a series of slits forming one straight line are connected by a single thread (Fig. 198). Sometimes also, instead of rectangles, the designs consist rather of an angular meander, a single thread being pulled through the skin loop in one direction, then across to the next loop, and back in the other direction. Some of the finest of these slits are not more than 1 mm. in width, while the rows of slits are sometimes as near together as .25 mm. Coarse slits of this kind are as wide as 2 mm., and the rows are about 1 mm. apart.

The designs consist, on the whole, of groups of rectangles, either held together by chains or separately arranged in rhythmic groups. Other designs consist of triangles rising over a wave-line or over a connected line, or entirely isolated.

In making up rows of designs in this technique, all the slit-embroidery gives thin white lines on a black background. Although the dog-skin, when seen near by, is a little more yellow than the white sinew, this difference disappears by contrast with the dark background. The same method is sometimes used for making red fringes at the borders of garments. In this case the lowest border consists of a strip of bare white skin. Dog-skin is pulled through the slits as described before, and in these slits tassels of red yarn or of the hair of young seal dyed red are caught. Sometimes there are double slits, so that the tassel is caught as shown in Fig. 199, *a*.

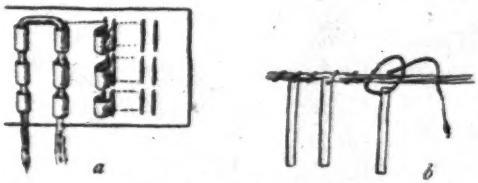


Fig. 199. *a*. Tassels done in Slit-Embroidery; *b*, Caught-in Strips.

In some cases single white cross-strips on a narrow black background are made by winding a narrow strip of white skin once around the black strip, which is then sewed to the preceding strip in such a way that the ends of the white winding are just in the seam, where they are held in place.

Whenever wider white lines on a black background are desired, another technique is applied. This consists in the application of short narrow strips of stiff white reindeer-skin, — more rarely of white dog-skin, — which are caught in the seam between two adjoining strips of dark skin (Fig. 199, *b*). the whole seam being overlaid with sinew or hair (see p. 681). When a narrow strip of squares is to be formed in this way, the lower ends of these strips are caught in the same way in the next seam below. This same method is applied in making the fringe along the lower border of garments (see Figs. 207 and 212). In this case, strips of such skin alternate with tassels of the hair of young seal dyed red, both being caught in the seam, which,

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

294
531

however, is not overlaid with sinew. The hair of the tassel is doubled over and the small strip of skin placed in the bend, and the two are caught in this way, generally by three stitches. The hair which lies under the skin makes in this way a somewhat raised seam. The same method is used for emphasizing the stitches of a white seam. In this case very short pieces of stiff, white skin are caught in the manner described before, and are cut off close to the overlaid sinew.

When narrow black strips or small black squares on a white background are desired, still another method is used. A narrow strip of black skin about 3 mm. in width is wrapped with white dog-skin about 1 mm. wide. In the middle of the outer side a longitudinal narrow strip of white dog-skin is applied under the winding. This method is used, for instance, in the garment $\frac{70}{8031}$.

For overlaying seams and for making curved or diagonal designs on black bare skin, a method which we might call "sinew or hair appliqué" is used. The sinew or hair is laid on in the desired form, and is stitched over with finer sinew, the stitches passing through the upper layer of the skin, and not appearing on the under side.[1] For overlaying, hair from the mane of the elk and reindeer, and hair of the mountain-sheep, are used. This method is the same as the one used in sewing coiled grass baskets (see p. 632).

A succession of disconnected white squares on a black background is made in the same style of embroidery by weaving in white dog-skin, which passes through a series of slits ($\frac{70}{8031}$).

Whenever red fur is desired as an inset in these designs, it is made by applying tassels of dyed hair of young seals to reindeer-skin, the flesh side of which is dyed red and turned outward. These tassels are arranged close together in horizontal rows, each tuft of hair being turned over in the middle and being held by a stitch which passes only through the outer layer of the skin (see Fig. 199, *a*). Other patterns, such as checker-work and realistic figures, are almost always made of skin mosaic, each strip being finished by itself, and being sewed to the preceding strip. All the sewing is done on the right side; and wherever the seam is not covered by other ornamentation, it is overlaid with sinew or hair. Mosaics in which complicated forms are set in are made from patterns cut from the thick skin of the thong-seal, which is used for cutting out the various figures, say of white skin, with or without hair. The same pattern is used to cut out the figure from the black background. The white figure is then inserted in the opening thus made. In this way black and white silhouettes of animals or other figures are obtained on a white or a black background. The conventionalized plants and geometric figures are more difficult to cut out and sew in

[1] The same type of overlaid seams is found in Norton Sound, Alaska.

1: Jochelson E-5 (1900-01) 1908 R14 Koryak R14

294 531

than animals. Frequently the designs are made up of such small pieces, that it is surprising how such tedious work can be done at all. Not every woman can cut out figures. There are specialists among them who supply these figures.

On some coats made of skin without hair, designs are also formed by small tufts of hair of young seal dyed red, which are sewed on in rows or in straight lines and zigzags, the tufts appearing like red spots on the white background of the coat. Such tufts are also used to make triangular forms on white or black backgrounds by being sewed in as described before (see Fig. 210).

Long narrow strips of skin, almost like fringe, appear sometimes in the long strips of embroidery along the lower border of coats (see Fig. 210). These are generally caught in the same way as the fringe at the bottom of the coat, which was described before, each strip of skin being caught separately. In the coat here referred to, they consist of long narrow strips of bare white skin decorated with equidistant black cross-lines.

Tassels consisting of bare skin are made of long pieces of skin slit up into from five to eight narrow strips, which are sewed on flat to the back or front of the coat. Generally these are arranged in rows, the strips being sewed on in pairs or in groups of three, four, or five. Sometimes tassels are made of threads of reindeer or elk[1] sinew, white or dyed red. Sometimes tufts of hair of young seal dyed red are tied for quite a distance down the base of the tassel, thus producing the effect of fur tassels with string ends. A more complex fur tassel is made up of small pieces of white and dark reindeer-fur, the ends of each piece being sewed together so that it forms a bell-shaped bead, which is wider open at one end than at the other. These are strung on a strip of skin, to which they are attached so that they cannot slip off. In many cases the upper part of these fur-bead tassels consists of a single strip which divides farther down. In one coat ($\frac{70}{2964}$) the fur beads are so small, and trimmed down so regularly, that they almost appear like bone beads. In some cases glass beads are strung on with the fur tassels.

On some of the dyed dancing-garments the ornamentation consists principally of white skin appliqué on the red background of the garment. The principal designs that occur in this form are rows of triangles. The same kind of triangles occur commonly on the fur coats with embroidered borders.[2] Other designs in appliqué-work are shown in Fig. 200. For designs in appliqué see also the woman's coat shown in Fig. 116, p. 589.

---

[1] It should be noted that the Koryak obtain elk sinew or hair for ornamentation from the Chukchee, Tungus, Yakaghir, as there are no elks in their own territory.

[2] Similar patterns occur in the decoration of Greenland garments. They are made in appliqué-work, which, however, is never caught in the seams, nor woven. It is simply sewed on.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531
294

Still another method of skin ornamentation consists in stamping designs in red color on bare skin. A series of wooden stamps used for this purpose are shown in Fig. 201. A coat decorated by means of these stamps is shown in Fig. 218.

Embroidery in silk and yarn is made by long flat stitches, which, however, do not pass through the skin, but only under the upper layer. The

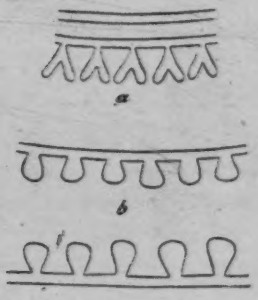


Fig. 200. *a* (2/3), *b* (2/3). Designs in Appliqué-Work.

Fig. 201. *a* (1/3), *b* (1/3), *c* (1/3). Stamps. From Kamenskoye. Height, 7 cm., 6 cm., 11 cm.

patterns are laid out in the following way: Looking at the design which serves as a sample, the woman marks on the skin with the end of a bone knife the necessary curves, circles, etc., and then covers these marks with embroidery. The Alutor Koryak women are especially fond of bead-embroideries.

Fig. 202 represents a belt embroidered with beads (*a*), and a pouch (*b*) for flint and touch-wood, which is sewed to a plain leather belt. The line-ornament of belt *a* is embroidered in three colors, — blue, black, and white; while the ornament with human figures on the pouch is made of beads of two colors, — white and blue. The belt (*a*) is represented here without buckle and strap.

Designs. — In order to be able to distinguish the latest designs in ornamentation from the ancient ones, we must first of all turn to that of funeral dress or of other articles connected with ritual, such as the dress used in dancing at whale festivals, or to the ornamentation of articles no longer in use, such as quivers. The ornamentation of funeral clothes is especially marked by conservatism.

On most of the funeral garments, ornamentation is made entirely of slit-embroidery, overlaid seams, caught-in strips, and skin mosaic. Sinew and hair appliqué occurs also, but not so frequently.

The designs made in slit-embroidery have been described before, and it has been stated that caught-in strips and wound strips result in similar

17:Antropova E-4 (no date) 1964 RY4 Koryak RY4

of the legends describe the various adventures and tricks of the raven; they represent him as a cunning lecherous old man who constantly deceives his wife Miti and his numerous sons and daughters. 773

Some of the legends deal with the adventures of the raven's older son Ememkut (or Amamkut), a much nobler and more heroic figure than his father. The characters in the legends about the raven Kuykynnyaku and about Ememkut are half-human, half-animal: wolf-like, bear-like, fox-like, magpie-like and partridge-like creatures, a root-man, a grass-woman, and many others. These beings act like people, but they also possess the qualities of the animal or plant whose name they bear.

Historical legends, in contrast to the myths which are prevalent among all the Koryaks, are of a local nature: each territorial group of Koryaks has its own cycle of legends. The Chavchuvens, for example, have stories of clashes with Chukchi; the Apukintsy, of clashes with reindeer-breeding Chavchuvens; the Palantsy, of wars with the Evens. The legends of each cycle are centered about the figure of a hero, who is different for every Koryak group. He is called enkhivyl'yn (literally—"strong man," a term close to the Russian "bogatyr'"). 173 [184] [648]

However, the figures of the heroes of all legendary cycles are endowed with the same traits; there are also recurrent motifs, such as attacks on sleeping enemies, deception of enemies with the aid of dummies, or turning enemies to flight by hitting dry skins, creating the sound of footsteps of a rapidly approaching, noisy horde, etc.

Of special interest in Koryak folklore are stories about masters and their workers. These reflect the social stratification which was so pronounced among reindeer-breeding Koryaks at the time of the Revolution. A special subdivision of folk literature dealing with daily life consisted of tales about lucky and unlucky hunters. The Koryaks had also borrowed many Russian tales, but these were changed to such an extent that they were often difficult to distinguish. 773

The Koryaks had few proverbs and riddles. Their songs were also few. 538

Among their musical instruments, we must also mention, in addition to the tambourine, the vanniyayar—literally, "tooth tambourine." This was a device widely found in Siberia: it consisted of a bone or iron plate, with a little tongue cut out in the center. At the base of this tongue was a tiny hole, through which a cord of reindeer sinew was drawn. The plate is held between the lips and the cord is pulled. The vibration of the little tongue produces a low, monotonous hum, resembling the muted sounds of a tambourine; the mouth cavity serves as the resonator. 534

Dances were usually performed during the seasonal celebrations. These were ritualistic, almost always representing extremely naturalistic imitations of the movements of seal, bears, reindeer and ravens. They were accompanied with a characteristic, deeply guttural, hoarse singing. The dancers were chiefly women. 535 [533]

At the seasonal festivals there were also various games and contests: wrestling, foot races, reindeer and dog races, and tossing of people in seal skins. 296 526

The Koryaks produced a large variety of artistic objects of bone, skins, the skin and hair of reindeer, silk, copper and iron plates, etc. The men made bone tobacco boxes with carved or engraved figures of animals, birds and men; bone pipes, ornamented with lead or tin and decorated with figures of bears, wolves, dogs, reindeer, and seals. The women specialized in fur ornamentation with beads, silk and reindeer hair. The fur patterns adorning the hems of Koryak clothes and hats were in the form of mosaics of pieces of black and white reindeer fur. They were either geometrical (squares, 32 531 532 462 294 531 [462]

17:Antropova E-4 (no date) 1964 RY4 Koryak RY4

294
531

Samples of ornamentation on hems of fur clothing.

rectangles, triangles and circles), or representational (figures of reindeer, stylized animals and birds, fantastic plants).

531

Beads, silk and reindeer hair were used to decorate boots, mittens, matchboxes, and a variety of bags and pouches. Another craft practiced by women and particularly developed among the Karagintsy was the weaving of baskets, bags and boxes of dry grass.

285
462

Contemporary Life

175
648

In December 1917, the Soviet regime was established on Kamchatka. The civil war which soon broke out in the Far East did not allow the launching of economic and cultural work on the territory inhabited by the Koryaks. In the beginning of 1918, Kolchak's appointees took over Kamchatka. In 1920, an underground revolutionary committee organized an uprising in Petropavlovsk-Kamchatskiy, leading to the restoration of Soviet rule. In 1921, Petropavlovsk-Kamchatskiy, Gizhiga and Nayakhan were occupied by a White Guard detachment under Captain Bochkarev. The Petropavlovsk Revolutionary Committee was compelled to withdraw into the mountains. Since